

V.1. no 9

THE AMERICAN ART STUDENT

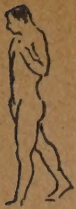
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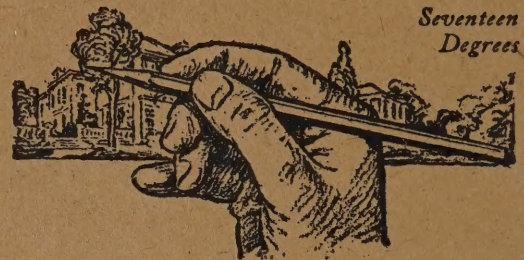
aims to give the student practical advice and instruction and to aid him in a thorough understanding of the fundamentals of art upon which success is based. The editor is a practical artist and teacher of thirty years' experience and his advice and assistance is at the service of its readers at all times.

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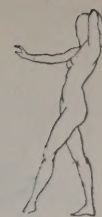
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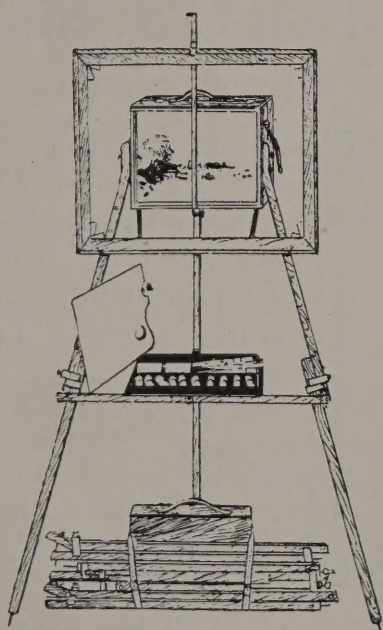
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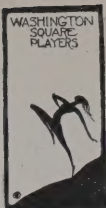
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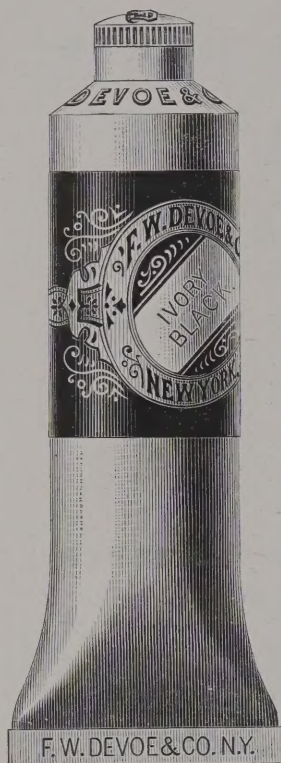
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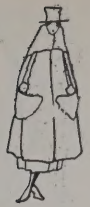
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A PECULIAR TYPE OF AMERICAN ART

By WILLIAM JEAN BEAULEY

Illustrated by SAMUEL NELSON ABBOTT

America rejoices in a choice assortment of statues and monuments which would fill the Parthenon of Greece to overflowing. Yet there are people who decry our country as having no art. Could Praxiteles or Bion, or any other of those vaunted ancients, have produced one such statue as we have myriads of, he would have been ready to die—nay anxious.

No art in America? How can that be when nearly every country in this broad land has its soldiers' monument, and the rest are getting them? And they are all as alike as dolls in a toy factory.

A distinguished French art critic, making a tour of "the States," was vastly puzzled by this uniformity. "Far in Maine," said he, "one shows me the only work of art in the village; it is a statue of a soldier at parade rest. In Iowa I ask for works of art, and one shows me again a statue of a soldier at parade rest. In New York, in Illinois, in Kansas, I ask the same question. Everywhere I am shown the same soldier, same overcoat, same rifle, same position. I fail to understand.

"In France you will find many statues all the way from the Belgian frontier to—how say you the midi?—the noon? Ah, yes; I thank you—the south. But each statue would be different. Why this multiplicity of granite infantrymen at parade rest showered over the United States like stones dropped from a meteor? * * Your great Civil War? A-a-a-h! Parbleu! I have often heard of the horrors of war, but never before have my eyes beheld them."

Yes, our great Civil War is responsible for many things. In this matter responsible not only for the number and subject of the monuments, but for the committees that choose them. Those committees are usually a county board of supervisors and some veterans of the Grand Army of the Republic called in to consult them. Veterans of the Grand Army of the Republic are consulted on account of their deep interest in soldier's monuments. This is not strictly logical. You may be deeply interested in your child's illness, but unless you are a medical man you will not be of much use in consultation over her case.

Ideas of Art

Now, questions of art are about the only ones wherein an untrained man's opinions carries any weight. When a bridge or tunnel is to be built we consult engineers, not farmers or grocers. If a department store is to be stocked the proprietor asks a merchant's advice, not that of a cowboy. Yet the average cow-puncher knows as much about buying calico as the average county supervisor knows about buying works of art. Art is so far removed from his field of thought that if his life depended upon it he could not name a promi-

nent painter, sculptor, or architect. Painting means to him the department of the country fair where his niece's watercolors are exhibited along with his wife's wax flowers and crazy-quilts. Sculpture means to him the pet lambs, the guardian angels, the Simply-to-ty-Cross-I-Clings of the cemetery.

Usually the first step of a board of county supervisors toward a soldiers' monument is to advertise for designs. Sculptors and architects seldom respond, but that is not the fault of the supervisors. Nor is it irremediably their



"Where his niece's water-colors are exhibited along with his wife's wax flowers and crazy-quilts."

misfortune, for into the breach press the patriotic dealers in granite and bronze armed with large bunches of designs.

Why consult architects or sculptors? Here are ready-made pictures of monuments, all duly labeled and numbered, at prices running from \$1,000 to \$50,000. Why consult a regular physician when you can buy patent medicines ready put up in bottles at 25 cents or at \$2.50, as suits your purse?

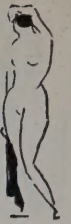
Stone-men and bronze-men have been on the watch for this opportunity. Each sends forth a glib agent bearing, like a Roman lictor, bundles or rods bound together. These fasces consist of large drawings made by that useful mechanical process known as the air brush, mounted on linen and attached like maps to rollers. They are unfurled and displayed in the back room of the sheriff's office, or, with regard for the inspiration that comes with environment, in the local paintshop, whose proprietor also carries a line of "art materials," as duly announced on a palette hung out for a sign.

Classified Designs

Designs No. 6-A, B and C perhaps show simple obelisks of varying heights. Design No. 10—B may be a shaft sur-



Be fearful of the lure of imitation. It will steal away your personality and leave you entirely empty. It is better to understand why rather than how a thing is done.



mounted by a soldier with his arms folded upon his musket and a corner of his cape overcoat carefully turned back over his shoulder. A still more elaborate monument has the weary soldier at the base of the shaft, while on the opposite side a sailor with a pair of opera-glasses scans the horizon. As Mr. Owen Wister somewhere remarks, just as cow-boys are forever "scouring the plains," so are sailors eternally "scanning the horizon."

When there are two figures to guard it, the shaft will probably be taller. It will be surmounted by a capital like an overgrown cauliflower, on top of which the Goddess of Liberty balances herself, blowing a trumpet or holding a wreath, or otherwise harmlessly employed. With some trivial changes the goddess becomes Fame or Peace. Sometimes a fine flight of imagination results in two columns, which might be styled in architecture as of the Grand Rapids renaissance. Other artistic devices, such as G.A.R. badge in bold relief, a rock-faced base or one or two eagles perched on balls, give a little snap to the foundation.

There are perhaps a score of designs in which these familiar elements are differently combined. "Plus ça change, plus c'est la même chose," our irreverent French critic would say. To impart a new flavor to the stale old ingredients, some of the pictures are colored—very blue sky, very green grass, very small men and women in the clothes of twenty years ago, walking about saying "A-a-a-h!" with uplifted hands.

Awestruck and Uncertain

A board of supervisors contemplates these glories awestruck and uncertain. Presently some bold spirit pronounces offhand for design No. 10-B. Like a flock of sheep all make for No. 10-B, till some one plucks up courage to disagree. To disagree makes a man almost as conspicuous as to take the initiative and is much easier. Discussion rages, skilfully guided by the agent. There are alarms and excursions, adjoinments and refreshments, until the committee, with unanimity approaching enthusiasm, selects design No. 16-B.

To the world at large "16-B" is but a cabalistic phrase devoid of meaning. So is "opus 45" to the unfortunate whose soul responds not to the master-musician. But the supervisor is as wise as a sight-seer at an exposition after he has learned to say "peristyle" and "pergola." His heart swells with mingled pride and patriotism when he familiarly mentions "No. 16-B."

He has done for his country on a large scale what he did on a small scale for his own door-yard when he set a toy cast-iron rabbit in his geranium-bed and a spotted metal watch-dog on his grass-plot. In the spring the village painter—he who fills in the dull winter season graining up the

saloon door—will give the dog a new coat of green paint and a gold collar.

Many of the older drawings shown were lined across with narrow horizontal cracks from frequent rolling and unrolling before boards of supervisors in various parts of the country. Thus a considerable portion of our population has received the benefit of what might be called circulating art—libraries on rollers. Moreover, the system affords lucrative employment to many worthy persons who might otherwise be selling lightning-rods or toilet-soap.

Most of the designs are things of shreds and patches, remnants, reminiscences, weak copies of features in several compositions. They are clumsily put together by draughtsmen, who at best have served a brief apprenticeship in some inferior architect's office, and are as competent to plan and carry out a monument as a butcher-boy to perform a surgical operation. For that matter, many of them are carried out in Germany.

Even art is subject to the laws of commerce. American contractors are able to furnish designs galore, and can have the bronze statuary executed in Germany at a price far below that in the United States. While in Munich recently, the writer had the doubtful pleasure of visiting a bronze foundry in company with a young art student from Louisville, Ky. As a side issue the student was representing an American contractor, and it was his business to superintend the modeling of German figures for American memorials.

"Come with me," he said, "and see what they are making for one of our spread-eagle monuments."

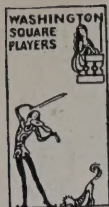
We passed through a courtyard like a Campo Santo, filled with plaster casts of monstrosities which have been erected in memory of the heroic dead in many of our cities. We entered an atelier where a sculptor was at work, and beheld a big Bavarian model posing as an American soldier. Perhaps this explains some of the un-American types and the faces

we see on American monuments.

So much for the native genius who models our patriotic memorials. There is more to be said of the native genius who presides over their selection. When Waukegan, Ill., decided upon a soldiers' monument, the usual committee was appointed, and designs asked for in the usual way. Competition was brisk among the men in the mausoleum business. One of their agents was an unheralded genius who had previously sold petroleum for the Standard Oil Company, and thus naturally considered himself peculiarly fitted to expatiate on the beauties of sculpture.



"Two chubby children under one umbrella."



We must not become intoxicated with sentimentality. We must not believe that our business is to make people laugh and weep. Art is a different business entirely.

The committee has chosen opus 17, a regular symphony in art, a soldier six feet six inches in height, and weighing twenty thousand pounds. But the cost of reproducing the figure in bronze was greater than the appropriation. In a crisis like this a sculptor would have been of no use, an architect would have been an encumbrance, but a Standard Oil man was in his element.

"You see gentlemen," said he, impressively, "your shaft is fifty feet high. When the figure is placed on top, looking at it from the ground, and judging it from the standpoint of perspective and artistic effect"—this phrase deserved an encore—judging it, I say, from the standpoint of perspective and artistic effect," he repeated, "you will not be able to see much below the knees of the figure, owing to the projection of the capital. I trust you are following me, gentlemen?"

They were, so far.

"Now, then," he concluded, triumphantly, "why not cut off the ankles and feet, which weigh two thousand pounds? We would thus effect a saving of \$780, and you would have a figure five feet eight inches high, which is typical of the American soldier.

Here was certainly a remarkable suggestion. It offered a solution of a difficult problem, of which no sculptor, however gifted, would have dreamed. The committee wavered, and no wonder, until some doubting Thomas interposed an objection. He admitted that a soldier with both legs shot off would be more typical of modern warfare than one in possession of all his limbs. "But, how in thunder could he stand on top of a monument under such conditions?" He would more than likely be sent home on a furlough.

The argument carried the day, and the idea of mutilating the statue was abandoned.

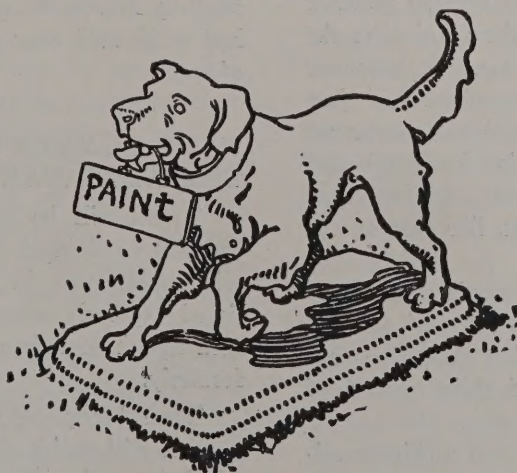


"An unheralded genius who had previously sold petroleum."

the local dealer in hardware and harvesters come to the rescue with an illustrated catalogue issued by an iron and bronze concern. The catalogue contained numerous designs, from two chubby metal children under one umbrella—a charming ornament for a lawn—to a weeping woman kneeling beside a cross, touchingly inscribed "Lest we forget!"

After faithfully poring over these pictures and discussing them from every point of view, the committee selected No. 21-A, guaranteed to hold eighteen barrels in the basin. The design showed a base of rough granite, rock-faced, with inscription and date; surmounting it was a fierce man on horseback in the act of thrusting a lance into a wild-eyed jaguar bounding toward him with wide open jaws. The composition is well known, as something similar has been extensively used in advertising a celebrated brand of bitters.

A year passed. Certain discolorations began to show upon the bronze, greatly to the anxiety and indignation of the aldermen. It assumed a greenish tinge, deeper in some places than others. The kindly elements were doing their work upon it, subduing its crudity, and bring-



"When he set . . . a metal watch-dog on his grass-plot."



Is that inspired manuscript which you were too bashful to send to a publisher still tucked away in your dresser drawer? It may be a great expression. Let us read it.



"He did it up."

ing it into harmony with its surroundings. Here again a sculptor or an architect might have been found wanting; might have made no attempt to arrest the transformation. But the aldermen were more than equal to the emergency. They asked and obtained from the city council a generous sum to "paint the bronze up."

A chap with a pompadour and a walrus mustache took the contract and did the job well, in lead and oil, with a terra-cotta finish. Had it been less shiny one could have really believed it an earthenware huntsman and jaguar.

Rescued Once More

Years passed, the paint began to scale off, the greenish tone to reappear. Once more the city fathers rushed to the rescue of their town's greatest art-treasure. It happened this time that the chairman of the committee had just installed a heating apparatus in his home and was enraptured with the effect of a newly discovered paint for metal used upon it. Therefore a steam-heating decorator was employed to "do up" the bronze in aluminum paint, like that on the alderman's radiators. He did it up.

Still, in the public square, at Joliet stands that jaguar fountain, freshened each year with a new coat of paint, a solemn protest against the insinuation that Americans are indifferent to art, a shining example of their method of selecting monuments.

There are two reasons why sculptors and architects seldom answer advertisements for designs. One is that they know the designs will be judged by a committee blandly

ignorant of what constitutes a good design. The other is that an artist cannot travel about the country out-talking a glib agent.

In some counties there is a third reason in the shape of an ordinance requiring the committee to accept the lowest bid, just as they would in buying coal and lumber. Therefore, if by chance Augustus St. Gaudens should have offered a statue at \$5,000 and a stone-cutter should have offered one at \$4,500 the work of the greatest American sculptor would have been rejected.

Perhaps the day may come when American municipalities shall be educated out of trusting to sample books and eloquent salesmen. Perhaps in time they may learn that it is safest to consult experts.

In the meantime the situation in regard to our crop of soldiers' monuments is "worse and worse and more of 'em."

OUR CORRESPONDENT IN FRANCE

George Picken, who is well known to our readers through his article on sketching in the January, 1917, issue, is now a private in the Medical Department of the army and expects to see service in France within a few weeks. Picken volunteered for the Navy and Marine Corps, but was rejected in both places. He did not give up the ship, but volunteered in the Army, where he was accepted for the Medical Department. Picken will send us sketches from abroad the first opportunity he gets.

OF INTEREST TO CARTOONISTS

Beginning with the next issue, Mr. Walter W. Hubbard, Art Editor and Cartoonist of the Manchester (N. H.) *Union and Leader*, will conduct a department in the magazine for students of cartooning. His advice and criticisms are available to our readers. Work that has real merit will be reproduced in *THE AMERICAN ART STUDENT*.

A very valuable article, "Hints to Would-Be Cartoonists," by Mr. Hubbard, was to appear in this number, but it had to be held over for the next issue on account of lack of space.

NEXT NUMBER OF THE AMERICAN ART STUDENT

There will be no number of *THE AMERICAN ART STUDENT* published during July, but the September issue will appear early in August. The magazine will be published regularly every month after that, on the first of each month or before, and it will contain more pages than formerly.

The subscriptions which began with the September, 1916, number will expire with the October, 1917, issue, and those which began last October will expire with the November, 1917, issue.



Do you realize that a great power can be created by very little effort of each student provided this effort is organized? We are organizing this effort. Is your effort in?



Pencil Sketch

By E. C. Caswell

LANDSCAPES IN PENCIL—A FEW NOTES

There is a drawing on the illustrator's easel—a pretty girl with a rifle looks out at you from one side of the board. A good looking man, on the other side, looks over at the girl. His hair is carefully brushed, his khakis pressed and his shapely shoes polished; so you are supposed to understand that he has been tramping through the forest, forcing his way through the underbrush and over the fallen hemlocks and pines. The girl's modish hair and fashion-plate costume, together with her wax-like complexion, illustrate most vividly, of course, the fact that she has waded streams, climbed boulders and killed a few bears for special amusement.

The telephone rings, and our artist tells an impatient editor that the drawing was not finished yesterday owing to the lateness of the model, who was detained in the subway. (This, by the way, is an old one, but it usually works). The picture is done now, however, and if the editor will send a boy, he can have it at once.

"How about the background?" you venture. "Oh, shucks!" says the artist, "I'll sling that in before the messenger gets here."

Now, it is not my intention to write an article on "How to draw trees in pencil." A great many text books have

been written on the subject, and I assume that some of them are helpful. I cannot speak with authority on this point, as I never read one of them. My real purpose is to put before you the great importance of the background in its relation to the figures. It is not a thing to be hurriedly dashed in at the last, or considered a sort of string to tie the figures together.

The importance of intelligent selection and careful construction can hardly be measured. In suggesting even sketchy background figures, no one would think of neglecting a certain feeling of anatomy. In many illustrations, however, especially in line, the background is used simply as a space covering. A series of wiggly lines for the trunks and limbs, and a meaningless technique for the foliage.

A friend of mine was making a drawing of a girl poised on a floating log. Near the rear was a log jam. The story described a wild, dangerous situation but the artist had only succeeded in depicting a quiet little spot in Central Park with a few little harmless saplings piled in the stream. He had spent time and energy in drawing the girl, but had drawn the background aimlessly, making the illustration ridiculous.

Having had considerable experience in wild country, it



There is weight and volume in the human figure. We must sense these as we work,* for how can we really create form unless we sense these fundamental facts.



was a very simple matter, at the artist's suggestion, to change his park to a rugged Canadian forest. Where he had drawn a jumble of small logs, I introduced a mass of large ones pointing upward and out, with the foaming water breaking through. The scene was changed in a few moments from quietness and peace, to turbulence and terror.

Trees, like human beings, have anatomy; and every tree has its particular character. The rugged pine with its straight limbs at right angles with the trunk, seems bristling with anger. The oak with its quiet strength, the gentle willow, the Lombardy poplar, all have a distinct character which should be expressed in the drawing.

Mr. Kruell, the wood engraver, told me that in a series of portraits of great men he had tried to express the individual's character by difference in technique. If the portrait was of a strong, vigorous man, the handling was strong. If the man was a gentle, quiet soul, the handling was soft and easy. This, in a way, might be applied to pencil sketching of trees and foliage, and all outdoor subjects. When drawing a graceful yacht, you unconsciously draw lightly and with feeling; but if the subject be a battleship, you tighten the grip on your pencil and lay in the shapes and shadows with vigor. The yacht is the graceful willow—the battleship is the pine.

The student may object to this careful attention to background, with the argument that it would at times rob the figures of their importance, but if he will study the pen drawings of Edwin A. Abbey, those for "Old English Songs," for example, he will see that the beautifully drawn and appropriate accessories only strengthen the figures.

Many illustrators are continually taking photographs for background reference, but I prefer to make a sketch wherever possible. A few lines jotted down from nature will, as occasion demands, help the imagination to picture the right thing for each situation which may arise. I have a portfolio of hasty sketches which I use continually. Some of the sketches I have used many times, but always with a different result. If these were photographs, I would have used them once, perhaps, and then discarded them. A photograph leaves nothing to the imagination.

So if it is the ambition of the student to be an illustrator, he should acquire the habit of sketching everything. You will find use for nearly every sketch you make, if you wait long enough. While I have said "sketch everything," I have placed the emphasis on landscape, as I believe, among illustrators, it is a somewhat neglected field.

Aside from the practical value, the pleasure one finds in the study of trees and all outdoor subjects is in itself worth the effort. Being out in the woods and fields is a great inspiration; but instead of lying on a convenient rock and lazily admiring Nature about you, use your sketch pad, giving your impressions visible form. The more you work from Nature in this somewhat humble medium of pencil, the more enthu-

siastic you will become. You will conceive of possibilities you never dreamed of. Instead of making diminutive impressions, you will be drawing large and seriously. In place of hasty notes for future use, you will be making finished drawings for their own sake as well.

Use the softest pencil obtainable—a 6B. Nothing can rob a subject of its interest and kill inspiration like a hard pencil. The greatest master of pencil could not do himself justice with hard lead. It is unsympathetic.

In drawing a landscape, especially in sunlight, look carefully for the shadow shapes. Do not think of a tree with its foliage as a mass of leaves, but draw the shadows with extreme care, defining the sunlight and shade. It is fine practice, in the delineation of objects in sunlight, to draw nothing but the shadows. Old barns, rail fences, houses, ships—any of these familiar subjects furnish excellent material for study. In this way one acquires keenness of vision and surety of touch.

As it is not always convenient to go far into the country, do not forget that a tree is a tree, whether it be in the depths of the forest or in a city park. I have some careful studies of evergreen trees made in New York City, but I find difficulty in convincing anyone of the fact. By omitting a near-by lamp post and a row of apartments, the tree was transplanted from its home in Central Park West to Main Woods North.

Now, if you are fortunate enough to pack your trunk in preparation for a vacation, do not forget a large sketch pad and some soft pencils, and do not close the lid until you have packed a firm resolution to bring the pad home filled.

E. C. CASWELL

NEW YORK

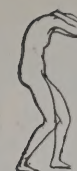
To me, New York is the greatest and most paintable city I know. I love it, perhaps because I was born here, but I don't think that is it. Its forms lend themselves to beautiful and unique compositions. The fact which many people deplore, the irregular skyline, is to me one of its great charms. And all through the variety of shapes and spaces is most adaptable to art expressions. Its seething life, its power and magnificence can be felt through its form and color. The Brooklyn docks or the Weehawken cliffs are strange and wonderful places to work from. The downtown streets, the east side and the west are full of intimate expressions of life. The Harlem River and Spuyten Duyvil Creek and Fort Washington Park have a great store of paintable material.

But the main thing is to love it, and if you are moved by that love to artistic expression and feel that love intensely while you are working then what you have to say may be of great value. To make an artist of oneself, to be moved by form and color rather than by the literary or illustrative value of a subject. For form and color is the language of art and the means whereby the artist may express his relation to life.

LEON KROLL



The wisdomful phrase "Industry is the great teacher" has urged us on so long that we have grown weary of its spur. Let us invent another one—"We learn by our mistakes."



PREPARATION OF COPY FOR PHOTO-MECHANICAL REPRODUCTION

Before making any drawing for reproduction, the artist should know what kind of a plate is to be made, what kind of paper it is to print on, and the color or colors to be used.

There are many different methods of reproduction, but in this article we will confine ourselves to one method: Photo-Mechanical.

As its names implies, this method employs photography, and a short description of the general principles of photography will be found an aid to those who have no knowledge of its workings.

Without going into the chemical details of this subject, it may be said that photography is a method of making a negative and positive mechanically. The negative is a piece of glass, film or paper, which when exposed to light, and then developed, turns black in proportion to the amount of light to which it is exposed. This action takes place in the photographic emulsion which is on the glass. The exposure to light being made in a camera through a lens, the resultant negative is the opposite in values of whatever has been photographed. If a drawing is photographed, the lightest parts reflect the most light and the darkest parts reflect the least. The negative appears just the opposite. The lightest parts of the drawing are the darkest on the negative and the darkest parts of the drawing are the most transparent or lightest. If a photograph is now made of the negative, the result will be a positive; or in other words, we shall then be where we started and shall have a reproduction of the original drawing. This positive may be made either by photographing the negative or by making a print therefrom, both methods producing the same effect. This method described does not deal as yet with colors, either in the drawing or in the negative or positive, but these properly belong at a point further on, which will be covered.

Broadly speaking there are three kinds of photo-mechanical plates: line plates, half-tone plates and three or four color process plates.

Line plates are those made from drawings having but one value, usually black. When we say one value, we do not mean one tone value, but simply a drawing made with a single medium with no dilution of that medium. This may seem rather an involved description of a line drawing or a crayon, but it is used advisedly. A pen drawing may be made with as many tone values as the subject requires and may be reproduced in a line plate, provided the ink used is not diluted, thereby producing a lighter tone in some parts than in others. A striking example of dilution of ink in a pen drawing is evidenced in some of the older drawings of Mr. Charles Dana Gibson, who produced some delightful effects by laying his ink with a brush in parts and getting a mass of color of a lighter tone than the lines. This made a straight line plate impossible and a combination of line and half-tone was usually required to make a faithful reproduction of his

work. Crayon drawings, rather heavy or well defined pencil drawings, stipples, etc., may all be reproduced in line plates.

Half-tone plates are those made from drawings or photographs having varying tone values. The range of tone in these drawings may be faithfully reproduced in half-tone, if the drawing is properly made.

Three color and four color process plates are half-tones, reproducing in their combinations drawings made in color.

The line plate is made by photographing a drawing and printing the resulting negative, photographically, on a piece of zinc or copper. The print on the metal is a positive, being made from the negative, and looks just like the original drawing, except for a possible change in size due to reduction or enlargement. The metal is then placed in an acid bath, which eats away all metal except where the print adheres to the metal. This throws the various lines into relief and the plate will print when inked up and placed in contact with the paper, under suitable pressure.

From the foregoing it will be seen that a drawing may be made in lines, stipples, spatter work, crayon or pencil and reproduced in line plates, but it must be borne in mind that the moment the medium used is allowed to lighten up in spots, those spots will not appear in the plate as they are drawn. If they are only slightly lightened, they will appear the same value as the others. If they are lightened too much, they will not print on the metal and will consequently disappear in the etching.

The half-tone plate is made by photographing a drawing in exactly the same manner as for a line plate, except that a glass screen composed of fine lines crossing each other at right angles is placed in front of the photographic plate. By a means too complicated to explain here, the resulting negative is composed of squares and dots, small and large. When printed on paper or on the metal, the print gives an idea of tone values, due to the varying sizes of the squares and dots. The highlights are composed of small individual dots surrounded by white paper like little dots in a stipple drawing, except that they are in symmetrical arrangement and the shadows are composed of larger dots, which in the deepest tones overlap at the corners, producing the effect of solid surfaces with white holes. The varying sizes of these dots will reproduce the tones of the original drawing or photograph quite faithfully if the drawing is suitably made.

Three and four color process plates are also half-tones, but they are made from so-called color separations, which isolate the primary and secondary colors of the original drawing, so that but three or four prints are required to reproduce all of the colors of the original. This process is so complex that it will require quite a separate article for its description.

The drawing for a line reproduction should be made in black ink. Other colors may produce a finer looking original, but the colors other than black do not lend themselves to photographic reproduction. If crayon or pencil is used these

(Continued on page 16)



The way the human form lets itself out into space is very inspiring. Each joint, carrying the volume into space, becomes finer as it nears the tips of the fingers and toes.



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MAY-JUNE, 1917

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Ralph Blakelock's Message To Art Students

Will be held over to the next issue of THE AMERICAN ART STUDENT instead of this one, as announced.

Mr. Blakelock has painted an American Beauty Rose on a page torn from THE AMERICAN ART STUDENT, suggesting it as an emblem for the American Art Student body. There is something patriotic and beautiful in the name, standing as it does for America and beauty.

The painting, together with a letter from Mr. Blakelock, will be contained in the next issue of THE AMERICAN ART STUDENT.

DOING THEIR BIT

The students of the New York School of Fine and Applied Art received an order from the War Department to make recruiting posters for the Government. So far more than fifty posters have been executed. The familiar poster representing Liberty and the Flag with the legend "Uphold Our Honor" is one of these. It is the work of Julius Agramonte and has been reproduced 10,000 times. Our cover, made by J. Vinton Stowell, is copied from a poster made by Mr. Stowell for the New Jersey National Guard which is now being used to stimulate recruiting in New Jersey.

SAVE YOUR OLD PAINT TUBES

Save all your old paint tubes and all other lead and tin-foil for the Red Cross.

Mr. Daniel G. Fox, of Boston, has started the movement among the artists and art students there, but such a movement should be spread throughout the entire country. The

thousands of people who paint should not throw away their old tubes and sculptors should not waste old lead wire. The proceeds of this movement will be a great help to the Red Cross. For further information write to D. G. Fox, Room 642, 141 Milk St., Boston, Mass.

SUMMER SCHOOLS IN NEW YORK CITY

The summer school of the National Academy of Design opens on June 4, and will be in session for three months. Figure painting is the principal subject of instruction. The tuition is practically free.

The Art Students' League summer school at 215 West 57th Street will be conducted from June 4 to September 22. There will be lectures on construction and anatomy and morning and afternoon classes in drawing from the antique, classes in life, portrait, illustration and composition under Mr. Bridgman.

This year the New York School of Fine and Applied Art will conduct its summer school in the city. Classes in interior decoration, costume design, normal training and crafts will be conducted, and also classes in life and painting.

The regular three weeks' summer course in normal art and design at the New York University Summer School of Art begins July 2.

The sculpture school of the Society of Beaux-Arts Architects will continue through the summer as usual. The tuition is free. The afternoon sketch class has been discontinued.

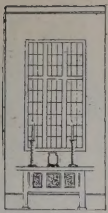
CENSUS OF ART STUDENTS

The number of art students registered at the 202 art schools of the United States in 1917, has been estimated at 32,960. This does not include students of architecture, etc. New York State has 34 art schools and 9,123 registered art students, most of whom study in the city of New York. Illinois ranks second in the number of art students, having 4,745 students in its 12 schools. Massachusetts has 23 art schools and 2,505 students. There are nearly 2,000 students in Pennsylvania.

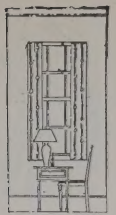
There is no way one can get an authoritative estimate of the number of students not registered at art schools, but it is very likely that they outnumber the registered students.

WHEN WRITING FOR INFORMATION

In a disorganized field like the world of art there are few places where a student or would-be student can conveniently obtain information given to him willingly and impartially. Therefore, letters pour into THE AMERICAN ART STUDENT daily. Correspondents will always find us ready and willing to go to any trouble to give or get information for them, but by keeping in mind these facts they will save us a great deal of inconvenience. They should make their requests simple, direct and clear. Stamped and addressed return envelopes will insure prompt replies, when possible. Questions should not be asked on the first impulse.



When we look upon nature let us realize its power, its forces—not simply its appearance. Can we realize volume in a hill and the upward movement of grass?



ANSWER TO YOUR LETTER

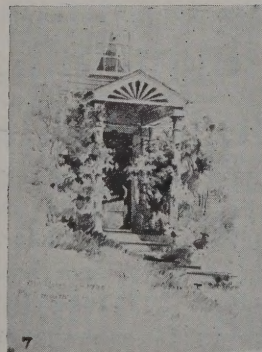
It is a bad habit to ask questions on the first impulse;
look first within your own mind for the answer

MR. F. M. R.: You ask for our criticism of the seven pictures. The only criticism we can give which will be really valuable to you is as follows: They are not composed. We believe you should study composition with greater care. Number five is especially poor compositionally. Your representation of objects is excellent, but you must do more than that. We advise you to pay less attention to the representation of objects and more attention to form and composition. You have probably reached your limit of technical skill and have exhausted yourself, since your instinct for composition and other instincts are lying dormant. Perhaps the reason why you ask for criticism is because you feel that you have exhausted yourself—you feel empty. It has become too easy for you to represent objects and you cannot progress, therefore, you feel there is something wrong with your work. You have a desire to carry your work further, but you are retarded by your skill at representation. This skill is very valuable but you must not let it have entire control of your expression. We suggest that you make a habit of filling the entire paper as you work. This will force you to study composition. Study one line in relation to another and one space in relation to another continually. Never let any space be unaccounted for in your picture.

We suggest further, that you try the following: Carry with you a small sketch book, make squares and rectangles in it; break these squares and rectangles up with lines of different shapes disregarding the representation of objects. Do not try to draw anything, just break up the space contained in these squares and rectangles with lines, try to make the spaces

which the lines course as beautiful as you can in relation to each other. It will require much patience to form the habit of breaking up these squares and rectangles in your sketch book. But if you will persevere it will become very interesting after a while, and incidently you will be stimulating and training your instinct for composition.

MISS E. E. S.: George Grey Barnard's Museum on Fort Washington Avenue is open to students free on Sundays. The charge to others on Sundays is fifty cents, on week days one dollar. The museum is closed on Mondays.



MISS B. A. and others: The summer schools nearest to New York where you can study painting out-of-doors are either in Connecticut or Massachusetts, like the school of Mr. Ossip G. Linde, at Westport, Conn., or the Berkshire Summer School, located in the western part of Massachusetts. There is plenty of field for outdoor work not far from the city, and it is unfortunate that students who wish to study landscape painting cannot get instruction near New York.

There are, however, groups of artists and students who organize sketch clubs and make sketching trips to Long Island, the Palisades and other places in New Jersey, Staten Island, etc. If those who wish to join these excursions will communicate with *THE AMERICAN ART STUDENT*, an effort

will be made to create one or more of these clubs. Correspondents will please state whether or not they wish instruction, the kind of work they are most interested in, what mediums they prefer to use, their age and sex.

SETTING AN EXAMPLE

Mr. J. Vinton Stowell, who made the cover for this number, has set an example by enlisting in the service himself. Mr. Stowell is under twenty-one.



We must not be impatient to succeed. We cannot hurry our intelligence. We must take care lest in after years, when courage is old, we realize the tragedy of our impatience.



Rustle Clinton Meeker

By E. C. Caswell

I SHOULD SAY NOT

By RUSTLE CLINTON MEEKER

"'Tis not in mortals to command success,
But we'll do more, Sempronius, we'll deserve it."

—CATO.

I am a successful model in New York City. Take my word for it and listen.

Posing is very instructive work for an art student. Therefore, I advise all of you to become models. It's easy. The advantages are many. Instructions follow:

Pack up—borrow some money—kiss everybody goodbye and arrive in New York. Get a room on 23rd Street and pay as little as possible for the room. Select a landlady who does not mind being your private secretary for a smile a week, and possibly the \$2.00 due her.

The next morning at 8 o'clock go down to Carnegie

Hall and call on Gibson. You'll find him away on a month's vacation, but don't be discouraged, for there is Leyendecker and Harrison Fisher (both talented men) in the Beaux-Arts Studios only a mile away. Of the two I think Fisher's work the prettier. Don't you? And aren't their signatures artistic? Fisher's looks so much like Charles Howard Johnson's.

Being from the west you are possibly full of pep (even if a bit green) so you walk right in past the marble columns and everything and inquire of the gruff young lady with the dark hair, "Does Mr. Harrison Fisher live here?" Said young lady very, very politely informs you that no painters will be bothered before 9 A. M., and as you know it is not 9 A. M., you are just naturally in the wrong and even admit same to yourself, so what do you do but thank the dark young lady and leave.

Where do you leave for? There is not much choice. There are only two or three artists left who amount to anything.

About two blocks north of 40th Street and Sixth Avenue there is a drug store, and in this drug store you will find the last word in telephone guide books. But Flagg's name isn't in it—or wasn't. Seems queer. Now I'll give you some inside information. When you want Flagg's address look in another guide called the Blue Book and read:

JAMES MONTGOMERY FLAGG

(Sounds nice and pleases the eye)

33 WEST 67TH STREET.

You will find that the 67th Street studios are even more palatial than those you left and quite offhand like you ask of a much nicer young lady, "Mr. Flagg in?" "I'll see," says she, and sticking a plug in a hole she rings his apartment. When the two get through exchanging a secret code you are informed that Mr. Flagg wishes no more models and is sorry indeed. Now then, as you have read this far, perhaps you are beginning to feel blue. But do not. Mercy no. Think again of what you can gain. Eight dollars a week (some weeks) is too large a sum to be carelessly thrown away.

A couple of doors from 33 West is 15 West. Here you will find a rare collection. I posed there once (one time) and I know.

As possible friends of mine, I mention C. Ward Traver, Frank Snapp, Prince Troub, (not sure of name), a famous author, and his wife, Pinkie the telephone operator, and some excellent society folks. What I am hurriedly driving at is the "class" that surrounds the Brehm brothers (George and Worth), for I have no time or inclination to describe, criticize, or praise their surroundings, who all make a specialty of attending fancy dress balls and then having their pictures put in the Sunday papers telling us all about it.

Before going on with the lesson there is something I must say. I want you to fully grasp the idea of the immense fortunes that can be made in big illustrating. It is remarkable how promptly the men pay over the model's one-fifty.



What we think and what we feel will inevitably get into our work. Therefore, let us study and develop the quality of our consciousness as well as our drawing and technique.



An outsider wouldn't believe it, but it's true that an illustrator makes big money easily. At the age of thirty, after ten years of study, he pays forty dollars, say, for his studio. After this, model hire and other expenses bring the total to one hundred dollars, it is shameful to see him charge a hundred and fifty for a painting that he has batted out in less than a month. This happens all the time. No wonder the editors kick at prices. This is the real reason, too, why so many of the illustrators take to painting and all that kind of foolishness. They realize that if they get too rich it is apt to take away the incentive (the whip or spur as it were) and so they paint.

And how they do paint. A successful model is necessarily a critic, and under no circumstances should he do other than praise ambitious daubs. This is called diplomacy.

As I said, a model, if he be an art student is fortunate indeed. Besides constantly being in the atmosphere of Bohemia (knew I would get that word in) he has the opportunity of seeing how it is done. One of the simplest ways is that of Will Foster.

Mr. Foster loves to be bothered, believing that in this way more work can be accomplished. He says to me, "Meek to-day you're Craig Kennedy (and I am sick and tired of Craig Kennedy.) Sit here at this table, like this, and hold this cigarette case for a pistol. No, don't smoke. No, there ain't going to be any rests. There goes—answer the 'phone, will you Meek?"

After glancing at the manuscript and heaving a sigh, painting begins. He draws, paints and composes with his brush very easily. Never does he make preliminary sketches and only once did he buy new canvass. Seldom, if ever, will you see a derby hat or a pair of feet in one of his masterpieces. These things are unnecessary and not artistic. The background is all faked and the white coat Craig always wears is an old one that Mr. Foster bought some seven years ago in San Francisco from a dealer in that kind of coats.

His income is \$4,000 a month. Ten canvasses averaging \$400 a piece. He pays \$37.50 every month just for rent. The pretty blonde who poses for him left him last week for the stage, but you can expect her back next Fall.

Illustrators work different ways. I know one who takes a photograph and then copies the photograph. Think of it. And he owns a yacht and two autos. What is art coming to? Then there is Hiller who doesn't even bother to copy his photos any more but sells them the way they are.

In truth this is a commercial age. Yes, Leone M. Gordon was kicked out of the Art Institute because he couldn't draw. Now look at him! As independent as—goodness knows—and charges that clothing house Max and Schaffner exorbitantly for his mysterious pictures. His aim is to put spots of colors somewhat near their approximate and proper posi-

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tions. And here I close for it is nearing the hour of one, and I have to be up and dressed by nine.

But to him that knoweth not the port to which he is bound
No wind can be favorable.

P. S. Girls—One time I was talking to the best looking artist you could want to meet. (I forget Charlie's last name). Well, I mentioned that my posing was so different from other models. "In truth, that's unfortunate," he said. Was I discouraged? I should say not.

* * *

A second installment of this article by Mr. Meeker will appear in our next number.

OPPORTUNITY FOR PERSONS DESIRING APPOINTMENT AS DRAWING INSTRUCTORS

An examination for persons who desire appointments as teachers of drawing in the high schools of New York City will be held at the Hall of the Board of Education, Park Avenue and 59th Street, on Monday and Tuesday, September 10 and 11, 1917, at 9 A. M. each day. The salaries of drawing teachers range from \$900 to \$2,650 per annum.

Those who desire information regarding examinations and conditions of eligibility are requested to write to Dr. James P. Haney, director of drawing for high schools, 500 Park Avenue, New York, N. Y. As it would require most applicants some time to fit themselves to take the examinations, it would be well for them to secure information as early as possible.

NEW ADDRESS OF ART ALLIANCE

The Art Alliance of America has changed its address from 45 East 42nd Street to 10 East 47th Street.

NEW AMERICAN ART IN CERAMICS

An awakening of American art in one of its most important phases was revealed at the recent exhibition of the work of the Ceramic Society of Greater New York at the American Museum of Natural History. Pottery, porcelains, china-ware and many artistic examples of ceramic skill were shown, the designs of which were inspired by the art of the American Indians of the Plains and Far West, the Eskimo of Alaska and the Incas of Peru.

Some Noteworthy Exhibits

Bowls decorated by each member in Peruvian design carried out in enamels.

Vases decorated in enamels by Mrs. Dorothea Warren O'Hara, president of the society, also a violet set in blue and orange enamels by Mrs. O'Hara.

Breakfast set decorated in violet and pink enamels. Shown on peach linen.

Cottage peasant set shown on table with tall wooden candlesticks colored to match china.

Library set in lustre and enamels showing a lamp and bowls. Design carried out in book end rack and table.

Blue-grey Wedgewood shown on blue doilies bordered



"There is a great truth in art, but few ever find it." The fact is, most of us go in search of truth madly for we ignore the study of our instincts—truth's only path.



Library Set

Esther A. Coster

in white. Center bowls decorated in violet, red and blue enamels. Silver candlesticks, violet red candles.

Coffee set, black enamel. Design in yellow, red and green enamel.

Breakfast set with bird designs in enamel. Shown on yellow linen.

Summer cottage service in yellow and blue. Shown on natural linen. Yellow candles and design carried out on table.

The members exhibiting work were: Miss Venicy M. Barlow, Mrs. J. E. Barker, Mrs. W. A. Coster, Miss Marguerite Cameron, Mrs. E. S. Dallimore, Mrs. George C. Draegert, Miss Anna E. Fitch, Mrs. H. A. Freeman, Mrs. T. F. Hatfield, Miss Alice M. Hurd, Miss M. E. Harrison, Miss Alma P. Krafft, Mrs. Alvin A. Libby, Mrs. William Law, Miss C. P. Nelson, Mrs. Dorothea Warren O'Hara, Mrs. Elizabeth MacKenzie Roth, Mrs. E. E. Smith, Mrs. Marion A. Thornton, Miss Anna S. Tardy, Mrs. Georgia P. Unger, Miss Clara Wakeman and Miss Lorena Wilson.

A BOOK FOR COSTUME DESIGNERS

John Wiley & Sons are bringing out in the fall a book entitled "Costume Design and Illustration" by Miss Ethel Traphagen, who wrote the costume design article in the April number of *THE AMERICAN STUDENT*. Miss Traphagen formerly served on the staff of the *Dress Magazine* and *The Ladies Home Journal* and is at present teacher of costume design for Cooper Union, New York Evening School of Industrial Art, and for the Brooklyn Teachers Association.

NEW MANUFACTURERS OF ARTISTS' SMOCKS

The Artists' Smock Manufacturing Company has been recently created as a branch of the firm of Shebar & Kline, who are engaged in the manufacture of garments. They are able to manufacture and sell their smocks at a low price. The materials and make of the smocks we have seen are completely satisfactory.

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(Continued from page 9)

mediums should also be black. The size of the drawing is also important and should be determined by the size of the plate to be made. Usually a reduction of a half or thereabouts is suitable. To determine the size of the drawing the artist should bear in mind that in reducing, the whole area is not only reduced but all lines are thinned down and all spaces between lines are closed up. Thus if a drawing is made very fine and close and it is reduced considerably the plate may be simply a mass with no definition or separation of values. A reducing glass will usually show how the reduction will look or the drawing may be placed on a camera and focussed down and the fineness of the lines viewed on the ground glass of the camera. The matter of proportion is another important one. All drawings should be laid out with extreme precision as to proportion so that when reduced they will come down to the exact size of the plate desired. If they are out of proportion it may necessitate remaking the plate or cause the engraver no end of difficulty in setting up the negative to get the proper size and also involve an extra cost. Drawings for advertising purposes, from which plates are to be made of different proportions may be handled so as to permit the engraver to get different sizes required, but if the artist is not experienced in this work it is better to consult the engraver and get his advice as to the best way to make the drawing.

A drawing for half-tone reproduction should be made with a medium which will produce but one tone value so far as color is concerned. Black is the best for this, as mixed with white or diluted into a wash it will produce values all of which are tones of black. The same problem regarding colors is presented in these drawings as in drawings for line work. It must be remembered that the half-tone plate is to print in one color, usually black. If the drawing is made in tones of black, it is a simple matter to reproduce it. Brown tones or other shades or combinations of black and brown, make a very pretty drawing, but how shall they be reproduced in black?

The photographic plate used in engraving is not sensitive to all colors and the brown tones photograph to produce an effect as

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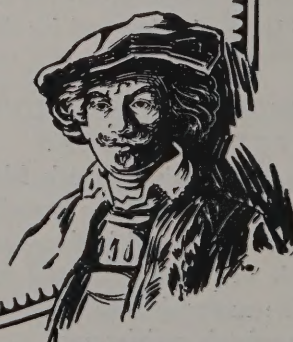
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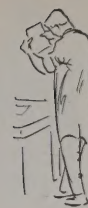
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dark as black. Sometimes when brown tones are used in a drawing, they come up so black that it becomes impossible to make straight half-tones and get any details in the shadows. Yellows and reds act in the same manner and are all to be avoided except in drawings for actual color reproduction.

Blues and blue grays act in the opposite manner. They come up lighter. If a drawing is made with blueish tones in some parts, these parts will appear so much lighter in the finished plate as to completely destroy the effect of the drawing. Therefore, black and tones of black are the best to use.

In many instances plates must be made for printing in black, from drawings composed of brown tones or in fact from actual full color drawings. It then becomes necessary to use a special photographic plate which will render the various colors in monochrome, to their approximate value. These are called orthochromatic or isochromatic plates. They add to the expense of the plate and it is not always possible, even with them, to produce satisfactory values. Suppose a drawing is made containing numerous tones of light blue, light yellow and pale pink. It is almost optional which of these tones be made to appear the lightest. The plate will not separate them suitably and the whole problem then becomes one of personal opinion on the part of the engraver or choice on the part of the customer.

The question of the amount of reduction does not become so important with drawings for half-tone. They may be made almost any convenient size, but of course it is better that they be made somewhat larger than the plate is to be. Very rough paper is to be avoided in making drawings for this process as when reproduced it does not have the appearance of rough stock but of a mealy, wooly drawing. Each lump of the paper casts a shadow and produces a disagreeable effect. Proportion is even of more importance for half-tone than for line. It is possible to cut line negatives and set them up to make the desired proportion, but with the half-tone negative it is not advisable. It can be done, especially if the drawing is prepared for the purpose, but usually a bad line or joint will show where the negatives are pieced together. An experienced artist can make a drawing so as to allow a predetermined place for the joint to fall and then the matter becomes a simple one.

Drawings for color plates should be made in the same colors as are desired in the finished plate.

This covers the three classes of plates mentioned at the beginning of this article. There are modifications and combinations of all three classes, and there are all kinds of tricks in the preparation of drawings for special results, but unless the artist is up to the minute and thoroughly understands the methods to be employed it is better to stick to the regular type of drawing.

Photo-engravers usually welcome any inquiry as to the best method to be employed for the making of either drawings or plates, and we suggest that any artist desiring to wander from the beaten path or who seeks information on any of the

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above subjects, to get in touch with the photo-engraver, and get the benefit of his advice.

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A contest for artists has been launched by H. Reeve Angel & Co., representatives for the Whatman drawing papers. Any artist or art student may compete. Three prizes of \$100, \$50 and \$25 will be awarded for the best poster design submitted, three prizes of \$100, \$50 and \$25 for the best water color or wash drawings, and three prizes of \$100, \$50 and \$25 for the best pen-and-ink drawings. An extra prize of \$50 will be awarded for the drawing which is considered of the widest usefulness for publicity purposes.

Posters should not exceed 20 x 30 inches in size. They must be suitable for display in art stores and dignified in treatment, and they must not bear the name of any firm. The maximum size of water colors, wash drawings and pen-and-ink is 15 x 20 inches. They may not contain any wording.

Drawings are to be sent *unframed*. They should be addressed to H. Reeve Angel & Co., 120 Liberty Street, New York, N. Y., with the name and address of the sender on each package and on the back of each drawing. Entries must reach the firm no later than September 30. The judges of the contest are Mr. Frank Alvah Parsons, Mr. Thomas Fogarty, Mr. W. H. de B. Nelson, Mr. Guy Pène Du Bois and Mr. Ben S. Nash.

OLEO-TEMPERA COMPETITION

The date of the closing of the Oleo-Tempera competition has been changed to September 1, as several of the summer art schools have asked for an opportunity to have their students enter work.

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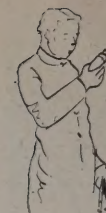
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Cooper Union, Women's Art School
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4. To conduct exhibitions of students' work and to promote activities of benefit to them.
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John Riedell of the Weldon Roberts Rubber Co., relates an experience at Philadelphia. He was taking lunch, and got into conversation with his vis-a-vis, who, it transpired, is an illustrator for one of the big publishers. On learning Mr. Riedell's identity, this artist said, "H'm. I know your line. Been using your red erasers for more than a year. They're great, but they've just one drawback for me. They won't cast their color. I used to find I could get a certain rusty streak from my eraser that was often useful in my work. Now I've got to work up a real paint tint!"

CORRECTION

Owing to careless proofreading, the article on Auto Etching by Mr. H. Martin Beal in the April issue was printed with several typographical mistakes, which changed the meaning of the writer in some places.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

of The American Art Student, published monthly at New York, N. Y., for April 1, 1917.

State of New York, { ss.:
County of New York

Before me, a notary public in and for the State and county aforesaid, personally appeared Bernard Kramer, who, having been duly sworn according to law, deposes and says that he is the managing editor of The American Art Student, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the act of August 24, 1912, embodied in section 443, Postal Laws and Regulations printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business managers are:

Publisher: The American Art Student Publishing Association, 21 Park Row, New York, N. Y.

Editor: Thomas P. Garrett, 37 Howard Ave., Stapleton, S. I., N. Y.

Managing Editor: Bernard Kramer, 131 West 30th St., Bayonne, N. J.

Business Manager: None.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent. or more of the total amount of stock.)

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3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

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5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is. (This information is required from daily publications only.)

BERNARD KRAMER,

Managing Editor.

Sworn to and subscribed before me this 30th day of March, 1917.

[Seal]

WILLIAM A. KANE,

Commissioner of Deeds for the City of New York, residing in Kings County. (My commission expires February 20, 1919.)



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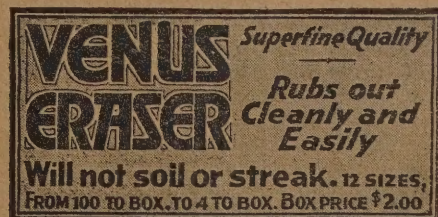
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